

Fall 9-14-2003

## Faculty Recital: Donna McHugh, piano

Lehigh University Music Department

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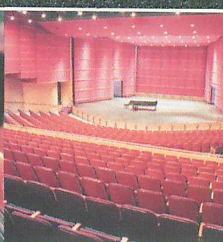
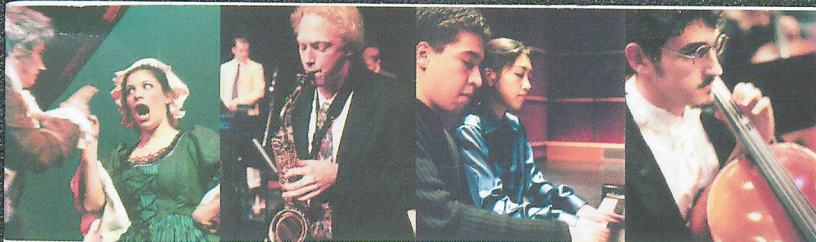
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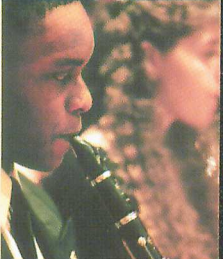
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BAKER HALL • ZOELLNER ARTS CENTER



*Lehigh University  
Music Department*

2002 - 2003 SEASON

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Lehigh University Music Department presents

Donna Farese McHugh,  
*piano*

Sunday, September 14, 2003  
3:00 p.m.  
Baker Hall  
Zoellner Arts Center

# PROGRAM

*Sonata, opus 27, no. 2 in C# minor ("Moonlight")*

Ludwig van Beethoven  
(1770-1827)

*Adagio sostenuto*

*Allegretto*

*Presto agitato*

*Sonatine (1905)*

Maurice Ravel  
(1875-1937)

*Modéré*

*Mouv' de Menuet*

*Animé*

## INTERMISSION

*Allegro Leggiero, opus 67, no. 2*

(from *Lieder ohne Worte – Song Without Words*)

Felix Mendelssohn  
(1805-1847)

*Au bord d'une Source*

(from *Années de Pèlerinage, Book 1*)

Franz Liszt  
(1811-1886)

*Prelude in C minor, opus 23, no. 7*

Sergei Rachmaninoff  
(1873-1943)

*Sonata (1917-1918)*

Charles T. Griffes  
(1884-1920)

*Feroce – Allegretto con moto*

*Molto tranquillo*

*Allegro vivace*



## ABOUT THE ARTIST

A native of Massachusetts, Donna McHugh received numerous musical awards and acknowledgements, including full scholarship for undergraduate studies at Dunbarton College of the Holy Cross in Washington D.C. As a scholarship pupil of the late Austin Conradi, she received her Bachelor of Music and Master of Music degrees at The Catholic University of America (CUA). She coached with a number of the greats of the Juilliard and Peabody Conservatories, including Adele Marcus, Miciaslav Munz, and Leon Fleischer. She completed her doctoral studies (DMA) with William Masselos of the Juilliard and The Catholic University. A major part of her teaching career was spent at West Chester University (1968-1979, and again 1990-1994) where she held the position of Associate Professor of Piano. She was a member of the Artist Faculty at the Wilmington School of Music, Adjunct Professor at CUA, and at the University of Illinois she held the position of Faculty Scholar. In addition to her performance and teaching careers, Dr. McHugh founded the Musical Series "*Hausmusik, Meet the Artist*" in Champaign-Urbana, Illinois, bringing world-class artists to a *salon* performance venue. In addition to providing scholarships to the School of Music at the University of Illinois, *Hausmusik* has also sponsored New York debut recitals of several artists, including pianist Lori Sims (Gina Bachauer gold medalist) and cellist Natalia Khoma (Tschakovsky Prize winner).

Critics have described Donna McHugh's performances as "*imaginative...having an infinite variety of color...sounds filled with nuance*". She has performed numerous concerts in the US. She has also performed in Europe and in Japan. Dr. McHugh joined the Music Faculty at Lehigh University in January 2003.

## PROGRAM NOTES

### *Beethoven, Sonata opus 27, no. 2, ("Moonlight")*

One of the best known and well loved of the Beethoven sonatas, it is a sonata of exception in that the tempo and the sonorous aura of the first movement, *Adagio Sostenuto*, are atypical for a sonata of the high classic period. The title "Moonlight" owes its nickname to Ludwig Rellstab, the Berlin critic, who, upon hearing it, saw in the first movement, moonlight over Lake Lucerne. The iambic rhythm of the second movement, *Allegretto*, is that of a dance rhythm (Donald Tovey); it is a short movement in the form of a minuet and trio, ABA. The third movement, *Allegro Vivace*, is indeed stormy throughout and a technical challenge for the performer.

### *Ravel, Sonatine*

Not the scope of a typical classical sonata and far from the smallness of a Sonatina, it is a small sonata with shorter cyclical movements; this is a classical *masterpiece* in form. A two-note motive occurs as a rising or falling fourth or fifth throughout the three movements - a constant fascination in discovering hidden motives. Written in 1905 for a competition, it opened new possibilities for the smaller type of sonata. It may justly be called Classic.

### *Mendelssohn, Lieder ohne Worte*

The Lieder ohne Worte comprises eight groups of six short pieces. These works were written between 1832 and 1845 and enjoyed immense popularity for the salon pianists of the period. The F# minor, opus 67, no. 2, is one from the sixth group. The most poignant character definition of Mendelssohn's "Songs Without Words" (literal translation of Lieder ohne Worte) is that of Larry Todd: "Mendelssohn was attempting to abstract essential characteristics and formal attributes of the art song and transfer them to the keyboard." These three-part miniatures have a compelling lyrical focus.



## *Liszt, Au bord d'une Source*

This work is a part of the collection, *Années de Pèlerinage*, Book 1 – “Switzerland”. (There are three Books and a Supplement). These works comprise the most vast and fascinating series of Liszt works to be collected under a single title. Almost every facet of his creative spirit is represented in this collection. As the title suggests, the “*Années*” is a series of reminiscences in the form of musical travelogues. *Au bord d'une Source* is the fourth from a collection of nine works in the first book. The poetic preface, “Beside a Spring,” was taken from the poet Schiller, the translation of whose work reads, “In murmuring coolness begins the play of young Nature.”

## *Rachmaninoff, C Minor Prelude, opus 23, no. 7*

This prelude is among a set of ten in opus 23, composed between 1901 and 1903. The prelude in C# minor, opus 3, composed earlier, and the thirteen preludes in opus 32 comprise the twenty-four preludes in all. The practice of writing twenty-four preludes, one for each key in the tonal system, goes back to J.S. Bach's *Well-Tempered Clavier*. By 1901 Rachmaninoff had greatly expanded the form beyond the twenty-four Preludes of Chopin, Scriabin, Debussy, and Shostakovich. They are elaborate structures, idiomatic keyboard writing *par excellence*, and highly virtuosic. “Every one in opus 23 is a gem.” (M. Hinson)

## *Griffes, Piano Sonata*

Griffes was born in 1884 and died in 1920 in Elmira, New York. A landmark twentieth-century work, his Sonata is uniquely American in spirit and sound. The third period of Griffes' life shows an advanced trend; a grasping of something less rigid than the tempered scale, a medium to sound the overtones he wanted us to hear. It was in this period that he composed this Sonata as well as his larger orchestral works. The Sonata (composed in 1919) has the intellectual consistency of a Schoenberg work; a pursuit of tonal logic without the sacrifice of poetic conception.

The powerful, rather dissonant Sonata, a far cry from the fragile poetic effusions of his earlier piano works, flirts with an unsettling of tonality or tonal centers. A rigorously intellectual work, it is charged with emotion and makes a palpable emotional effect in performance. Biographer Edward Masel describes the Sonata as “Exceptionally pure, absolute with not a cheap bar in it. ... that it is indeed the first major utterance of American music.”



# *Lehigh University Music Department*

## *2002-2003 Season*

### *September*

8 at 3 pm  
22 at 3 pm  
29 at 3 pm

Faculty Recital: Timothy Schwarz, violin  
Faculty Recital: Debra Field, soprano, and friends  
Faculty Recitals: Lise Carlson, soprano / Helen Beedle, piano

### *October*

6 at 3 pm  
18, 19 at 8 pm  
25, 26 at 8 pm  
27 at 3 pm

*Nurtured by Music, Food, and Love*: A Suzuki Benefit recital  
Philharmonic Orchestra: *The Tempest and Other Tales*  
Choral Arts: Beethoven's Ninth Symphony; new work by Sametz  
Eugene Albulescu, piano : *Unlikely Romantics*

### *November*

2 at 8 pm  
9 at 8 pm  
10 at 3 pm  
17 at 2 pm  
17 at 4 pm  
24 at 3 pm

New York Jazz Rep Orchestra: *A Night at the Apollo*  
Jazz Ensemble, Band and Combo: jazz old and new  
Fusion Fest: *Brazilian Jazz*  
Senior Recital: Tae Sakamoto, piano  
Senior Recital: David Dunham, saxophone  
Wind Ensemble: *Fiesta!*

### *December*

2-6 at noon  
7 at 8 pm  
8 at 4, 8 pm

Noon Recitals: solo performers and chamber groups  
Philharmonic Orchestra: Vivaldi's *Four Seasons* and more  
Choral Arts: Christmas Vespers at Packer Chapel

### *January*

24-25 at 8 pm,  
& 26 at 3 pm

*The Music Man*: Meredith Willson's Tony award-winning musical;  
Laura Johnson, director and Paul Salerni, conductor

### *February*

9 at 3 pm

Jazz Faculty: an afternoon of jazz

### *March*

2 at 3 pm  
23 at 2 pm  
29 at 8 pm  
30 at 3 pm

East Winds Quintet, with Eugene Albulescu, piano  
Junior Recitals  
Choir: *Renaissance Masters and More*  
Senior Recital: Katherine Fay, piano

### *April*

4 at 8 pm  
10 at 8 pm  
11 at 8 pm  
12 at 8 pm  
13 at 3 pm  
14-16, 21, 22  
25, 26 at 8 pm  
27 at 3 pm  
28 at 8 pm

Jazz Ensemble, Band and Combo: big band classics plus new works  
Symphonic Band: spirited works for a spring evening  
New York Jazz Rep Orchestra: premiere of *Water Suite*  
Philharmonic Orchestra: Concerto Competition winner plus others  
Fusion Fest: *Music of Weather Report*  
Noon Recitals: solo performers and chamber groups  
Choral Arts: Britten's *War Requiem*  
Wind Ensemble: *When America Was Young*  
LUVME: student composers concert